



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Committee on the Utilization of Museums of Art by Schools and Colleges.

NOTICE OF LECTURES.

1906-1907.

I. PUBLIC LECTURES at Huntington Chambers, 30 Huntington Avenue.

The remaining lectures of this course will be given as follows:—

Friday, December 7, Mr. John La Farge, *The Consideration of Painting*.

Friday, December 14, Mr. John La Farge, *The Consideration of the Minor Arts*.

Friday, December 21, Mr. Walter Sargent (Director of Drawing of the Public Schools of Boston), *Museums of Art and Public Schools*.

The lectures begin at 8 P.M. The admission to a single lecture is 75 cents, reserved seats \$1; unreserved seat tickets to the course, \$1.50. A limited number of course tickets for unreserved seats are issued free to teachers. Tickets may be obtained from the Secretary of the Committee, Simmons College, Boston, and at Herrick's, Copley Square, Boston, or at the door of the Museum.

II. CLASSES at the Museum of Fine Arts under the auspices of Simmons College.

Lectures on art similar in character to those arranged by Simmons College during the past three years will be given in the Museum of Fine Arts during the early months of 1907. The following courses of ten lectures each have been arranged:

Mr. Sidney N. Deane (A. B. Yale 1902; Fellow of Yale College 1903-6; American School at Athens 1904; Assistant Curator of the Department of Classical Art, M. F. A.), *Greek Art*. Fridays, 4-5, beginning January 4.

Mr. John O. Sumner (Associate Professor of History, Massachusetts Institute of Technology), *Sculpture of the Italian Renaissance*. (The lectures will be illustrated by the stereopticon.) Tuesdays, 4-5, beginning January 8.

Miss Alicia M. Keyes, *Painting*. Ten pictures by ten different artists will be studied after their artistic and historic relations have been considered. Thursdays, 3.30-4.30, beginning January 10.

Miss Cecilia Beaux will give two addresses, the dates and subject of which will be announced later.

The classes will meet in the Class Room of the Museum. Tickets to each of these courses are \$8.00; for teachers and normal school students, \$5.00. Application for admission to any of the courses or for further information should be made by mail or in person to the Secretary of Simmons College, The Fenway, Boston, or to the Secretary of the Committee at the same address.

Picture Galleries.

Recent Loans.

TO the works of the French painters already well represented in the Fifth Gallery, there have been recently added several loans. Four pictures are lent by Mrs. Stanley McCormick. Two of these, by Claude Monet, entitled "Waterloo Bridge" and "Charing Cross Bridge," belong to the famous Thames River series, which present a certain few views of the river under very varying conditions of sunshine and mist.* Waterloo Bridge with its hurrying throng of vehicles is dimly seen under a smoky sky. The Bridge at Charing Cross, the Houses of Parliament in the distance, and the Victorian embankment in the foreground, appear in an envelope of white haze. "The Marine," by Maufray, hanging above, presents the stir and sweep of the English Channel in a stiff breeze, with its bobbing boats and flying spray. Loans by Mrs. W. B. Sewall include two small pictures by Boudin, representing the harbor scenes he knows so intimately. An impressive landscape by Dupré has been lent by Mr. Theodore M. Davis.

In the Sixth Gallery a diptych attributed to Van der Weyden, loaned by the Fogg Museum of Harvard University, presents one of the tantalizing puzzles which begin to beckon the student on from the very threshold of more primitive art. The left hand panel represents the Virgin and Child, the right hand a worshipper on his knees, a scroll with a Latin prayer issuing from his hand, while his patron saint in the robes of a bishop stands behind him. Through a window, of which half is seen in each picture, a landscape with figures appears.

As one looks at the picture, one begins to notice difference after difference of treatment between the two panels. The general tone of the half with the portrait is colder than in the panel with the Madonna. The Madonna's face is painted with the rigid outlines and paucity of modelling characteristic of very early art, while the head from life opposite is an advanced type of portrait quite worthy of the age of Holbein. The workmanship of the Madonna panel is throughout finer, more anxiously exact, than in the portrait panel. Compare, for example, the locks of the Madonna, in which each hair seems to have its stroke, and those of the portrait, more broadly treated. Compare the pattern on the Madonna's sleeve with the pattern on the saint's cloak, or the figure of Moses in the glass of the window in the Madonna panel with the prophetic figure opposite. Further, it appears on examining the two landscapes that they do not form one. That in the Madonna panel contains a river, that in the portrait panel a ravine, lower in altitude; the Madonna panel contains imaginative architecture and turreted mountain forms; the portrait panel, a rounded realistic landscape with a view of a veritable cathedral. Again, the fierce type of the saint's face shows what his creator did when

* The Museum collection of photographs contains reproductions of other paintings of this series.